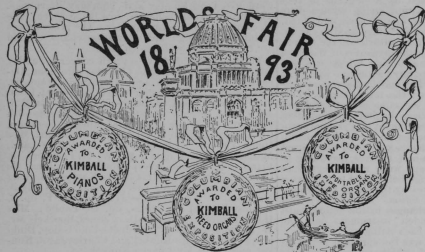


HIGHEST HONORS

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OFFERS TO TALENT.

It is a comforting ray of hope to the mass of struggling American talent when periodical offers of "rewards of merit" from one hundred dollars up to ten thousand dollars are offered for the best display of talent in the compositions of songs, dramas, poems and novels. It gives one the corroborating assurance that there is a market for American talent even after we are glutted with that of foreign importation. And it is an encouraging sign when the patrons of American beaux arts, open their great liberal hearts and hands, to bestow upon a hungry million on our own soil, at least one-tenth of one per cent of the money tossed into the foreign purse. It is a bone with some meat and hence we feel gratified.

The consequences or results of prize offers, for the best novel, poem, song, or drama, are somewhat curious, and, taken in connection with the patent fact that nothing contributed to our magazines, reviews or periodicals is considered timely or appropriate unless from twelve months to two hundred years behind the times, there is not much encouragement for home talent, on the lines of training adopted in our schools. Not long ago, a great metropolitan journal offered an aggregate of sixteen thousand dollars for a novel, poem, novelette and short story. Tens of thousands of manuscripts poured in, so many, in fact, that the newspaper alluded to was afraid to publish the exact number. The prizes awarded apparently ruined the authors, for they have never been heard of since; but afforded the syndicate an immense amount of cheap brains, which furnish syndicate articles to about five hundred or a thousand syndicate newspapers, appearing simultaneously in "saved off" stuff, or stereotype plates at \$1.25 per column each to the syndicate. When this cheaply procured stock in trade is worked off at a high

price to the purchaser, some more prizes will be offered, and more cheap literature captured, more wealth poured into the coffers of the syndicate, until the people wake up to the fact that they are bucking the tiger of a Louisiana lottery, and are being duped by wholesale tricks, to the admiration of a retail punster.

All of this "prize offer" business stands upon a false and unsavory foundation. They are all dubious lotteries which bring gain to the enterprising organizers, and nothing to talent or genius. Between the U. S. Government that demands cash postage in advance and the requirement of return postage, to get back the literary phantoms of one's brain, and the forgotten manuscripts sold at so much per pound, and the really acceptable manuscripts fixed over under a new title and under the authorship of some well-known author who never saw it, and the copyright absurdity, the real, struggling, tireless American author loses whatever commissions he would have been entitled to had his work been accepted.

Mr. Frank Munsey, in his magazine, declared not so very long ago, that in a few years he had received one hundred thousand manuscripts, ninety thousand of which were authored by women, and he begged for something virile from men. This is assuming that Mr. Frank Munsey would know a "virile" manuscript if he saw it. Is it supposable that Mr. Oscar Hammerstein could discriminate between a thousand-dollar song and one not worth the paper it is written on? What guarantee does he give that the writer of a thousand-dollar song will get his money? What we mean by this, and mean only, is, how can he tell whether any song will be worth one thousand dollars to him until he has given it to the public? If it doesn't "take," it is worthless, and if it does, it is worth more than a thousand dollars. The diffi-

culty is to ascertain just what Mr. Hammerstein means by his offer, so broadly scattered all over the country. He may realize, though, in never return postage to pay the one thousand dollars, we do not doubt that, but the question still stares us in the face, how is he to know the value, and where can he find a musician that can write even half way decent poetry, or a poet who knows anything about musical composition? It is asking too much for too little, and leaning his requirements as to the reachableness of the fifty lucre upon too much uncertainty.

We may apply the same reasoning to Mr. Charles Frohman's insatiable desire to procure a ten-thousand-dollar American drama; Yvette Guilbert's grief at not being able to find a lyric poet that can remain constantly by her side to furnish her with freshness of ideas; the two great dailies running neck and neck after prize babies; the campaign song of the New York World which somehow got lost in the returns; the chromo to every purchaser of five dollars' worth of merchandise; the cut glass one-cent goblet if you pay thirty cents for a twenty-cent pound of tea. It is the triumph of dead-endism; the apotheosis of bunco steering; the science of getting something for nothing; but it keeps the Post-office Department flourishing; aids the paper manufacturer and stationer; advertises the vaudeville and theatrical business; increases the circulation of the newspapers; rushes business along lively, and furnishes the man of brains who sets all these things in motion, the American money talent and genius, the blessed hope some day or other, and somehow, he will eventually and before he starves to death, receive enough compensation to buy his daily bread.—*Am. Art Journal.*

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THOMAS M. HYLAND, . . . EDITOR.

JANUARY, 1897.

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There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

ANNOUNCEMENT.

Season of Grand Opera under the Direction of Mr. Walter Damrosch.

The Committee of the St. Louis Musical Club takes great pleasure in announcing that all preparations have been completed for a season of Grand Opera in German and French, or Italian, to be given under the direction of Mr. Walter Damrosch, at the Exposition Music Hall, during the week commencing February 22, 1897. It is unnecessary to speak of the advantage in connecting with our musical life a man of such undoubted attainments and high artistic ideals as Mr. Walter Damrosch. Beside his position as conductor of a fine and long-established orchestra, he has a well-trained chorus at his command. He has also the greatest company of German artists ever brought together in this country, and by his agreement with Messrs. Abbey, Schoeffel & Grau, has the assistance of their principal artists whenever required for operas in French, or Italian, thus presenting an exceptional galaxy of artists.

The season, consisting of six performances, will open Monday evening, February 22, and will continue through the week, performances being given on Monday, Tuesday, Wednesday, Thursday and Friday nights, and Saturday afternoon.

In the course of these performances, Mme. Lilli Lehmann will make her reappearance in St. Louis, and Mme. Calve or Mme. Melba will also be here in French opera.

	Season	Single
	Prices	Prices
Parquet and first two rows Dress Circle	\$ 40 00	\$ 35 00
Dress Circle, other rows	12 00	20 00
Balcony, first three rows	10 00	2 50
Balcony, other rows	5 00	50 00
Lower Boxes, seating six	150 00	30 00
Upper Boxes, " "	100 00	20 00

SOUSA GRAND CONCERTS.

Music lovers will hail with delight the announcement of the return of John Philip Sousa, the great conductor, and his famous band. They will give two concerts, matinee and evening, Friday, Jan. 22nd, at Exposition Music Hall, and will not doubt be greeted with a large attendance. The principals will include Mrs. Elizabeth Northrup, prima donna soprano; Miss Martina Johnstone, violinist; and Herr Franz Hell, fluegel horn.

APOLLO CLUB.

The Apollo Club will give its second concert of the season at the Fourteenth Street Theatre, Tuesday evening, Jan. 26. The soloists will be Sieving, the great Dutch pianist, and Evan Williams, the eminent Welsh tenor. The Club will render, amongst other numbers, Raff's "Good Night" and Saint-Saëns' "A Winter Serenade."

TERESA CARRENO.

Teresa Carreno, the great pianist, will give a recital, Monday evening, Feb. 1st, at Entertainment Hall. Mme. Carreno is achieving enthusiastic success throughout the country. Her playing is distinguished by brilliancy and power as well as elegance of style.

The first of Mme. Carreno's recitals will be given at the Hotel Waldorf on the afternoon of Jan. 14th, when she will play several compositions by the American composer McComb. In the other evening concert in this country will be with Walter Damrosch's New York Symphony Society on Jan. 23rd, at the Auditorium Theatre, and with The Thoman's Orchestra, at Chicago, Feb. 19th and 20th; Cincinnati Symphony Society, March 1st and 2nd; and with the Boston Symphony Orchestra, at Philadelphia, Feb. 22nd; Washington, Feb. 23rd; Baltimore, Feb. 24th; New York, Feb. 25th.

CITY NOTES.

Mrs. Nellie Strong Stevenson, pianist, assisted by Miss N. Berry, vocalist, gave a grand recital of modern compositions, at Memorial Hall, on the 1st ult. The programme was admirably selected and included works by Liszt, Reinecke, Grieg, Sigismund, Rubinstein, Moszkowski, Schytte, Paderewski, Leschetizky, and others. Mrs. Strong's playing was eminently artistic, arousing the enthusiasm of her audience. Miss Berry's vocal selections were charmingly rendered and won her many admirers. The recital was a rare treat to all present.

Strassberger's Conservatory of Music gave its first two musicals of the season on the 1st and 22nd ultimos. Large and enthusiastic audiences gathered to hear the work of the students, which proved very creditable to their teachers. Those who participated were pupils of Messrs. C. Strassberger, Louis Conrath, J. P. Nemours and Misses Lillian Niebling and Mary N. Berry. Every one present was delighted with the excellent programmes and splendid recitals.

P. Robert Klute, director of the Vienna Conservatory of Music, was married to Miss Bessie C. Douglas, of Chester, Ill., at the home of the bride's parents, Mr. and Mrs. Douglas, in Chester, Rev. B. W. Clift officiating. The happy couple have the congratulations of a host of friends, and are residing at 3019 Easton Ave.

Miss Helen Smith, pianist and teacher, receives pupils at her residence, 510 E. Broadway. Miss Smith is assistant teacher to Mr. Ehling, and has met with unqualified success in her work.

A series of Kunkel Popular Concerts was inaugurated at East St. Louis, Ill., under the auspices of the ladies of the Baptist Church, at Music Hall. The first concert was given on the 15th ult., and was a magnificent success, both financially and artistically. Music lovers are glad of this opportunity of hearing great works rendered by prominent talent, and look forward with delight to the remaining concerts, which will be given Jan. 15th and Feb. 5th.

The death of Karl Rosen, for many years with East St. Louis, occurred on the 15th ult., at the age of 71 years. Mr. Rosen was born at Altenburg-Saxony, Germany, where he established a piano business. His work was of a high order and won him the first premium on several occasions at "Leipzig Messe." In 1863, Mr. Rosen came to this country and became superintendent of the piano factory of Hinzen & Rosen at Louisville, Ky., a position he held for twenty years. In 1887, Mr. Rosen accepted a position with the St. Louis branch of Estey & Camp, with which he was connected up to the time of his last illness. He leaves a wife, two daughters and three sons, two of whom—Ernest and August—are prominent in musical circles here, and many friends to mourn his loss. According to the wishes of the deceased, his remains were cremated and scattered to the four winds of heaven from the middle of the Eads bridge by his son Ernest.

Dr. Antonin Dvorak will resume his directorship of the National Conservatory of Music, of New York.

Dr. Dvorak, whose evident intention seems originally to have been to devote his life to this country, found in 1893 that his children's education demanded his personal surveillance, and, therefore, once more took up a pen and paper.

The famous singer, Catharina Klafsky, was buried at Hamburg, Tuesday, at 10 o'clock, under her inscription but her Christian name. She wished to be buried in the white robe of penitence of Elizabeth, and to have the words "I have overcome the chorus of Isis and Osiris, from Mozart's 'Magic Flute,'" was sung.

London is in danger of losing one of its oldest musical institutions, the Saturday afternoon concert at Crystal Palace, which, after forty years of existence, have received such a scant support of late that the directors threaten to discontinue them. To these concert Londoners are largely indebted for their early knowledge of many of the works of Mozart, Beethoven, Schubert, Spohr, Schumann, Brahms,

Prorak, and Wagner: and it is said that here the English composer, often harassed by the difficulty of obtaining a hearing elsewhere, has ever been welcome.

Arthur Nikisch is the best paid of all the European conductors. He receives \$15,000 per annum.

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Also Best \$3.00 Hats made.

SERENADE.

To Mrs. Laura Highleyman

I

E. R. Kroeger. Op. 23.

Con Allegrezza. ♩ - 120.

Musical score for piano, featuring complex rhythmic patterns and dynamic markings. The score is divided into six systems, each with a treble and bass staff. The notation includes various articulation marks (accents, slurs) and dynamic markings (p, mf, cresc., riten.). The piece is in 6/8 time and includes a "cantando" section. The bottom of the page shows a page number "1122 - 5" and a tempo marking "1122 - 5".

The P 's signify Ped .

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* *Pod*

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf* and *dimin.*, and a pedal point marked with a star and the word "Ped." at the end of each measure.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written for a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked "Moderato". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *cres.* and *f*. The piano part features a prominent bass line with many beamed eighth and sixteenth notes. The vocal line is written in the treble clef and includes a melodic line with some grace notes. The score is divided into measures by vertical bar lines.

[illegible][illegible][illegible]

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *molto cres.*, *mf*, *dim.*, *largamente*, *a tempo*, *ritard.*, and *diminuendo*. Pedal markings are indicated by 'Ped.' and 'P' symbols. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The notation is complex, with many beamed notes and intricate pedal patterns.

Tempo primo.

Musical notation for a piano piece, featuring six systems of staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, *cres.*, and *riten.*. The piece is marked *Tempo primo.* and includes a *Ped.* (pedal) instruction at the bottom.

Dynamics and markings visible in the score:

- p* (piano)
- mf* (mezzo-forte)
- cres.* (crescendo)
- riten.* (ritardando)
- a tempo.*
- Ped.* (pedal)

The score is numbered 1122-5 at the bottom center.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The score includes dynamic markings such as *sf* (sforzando) and *f* (forte). Pedal points are indicated by asterisks (*) and the word "Ped." below the bass line. The score concludes with a double bar line and a repeat sign.

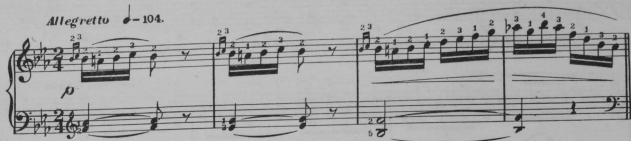
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A musical score for 'The Little Boat' in 2/4 time. The score is written for a piano and a vocal line. The piano part is in the bass clef, and the vocal part is in the treble clef. The key signature has one flat (B-flat). The tempo is marked 'Moderato'. The score consists of two systems. The first system has a vocal line with lyrics 'The little boat is sailing' and a piano accompaniment. The second system has a vocal line with lyrics 'on the sea' and a piano accompaniment. The piano part features a repeating bass line with eighth notes and chords. The vocal line is a simple melody. The score ends with a double bar line.

MINNEHAHA - POLKA.

Mrs. S. L. Lara.

Allegretto ♩ - 104.



Giacoso.



803 - 3

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First system of musical notation, measures 1-6. The music is in 4/4 time with a key signature of two flats. The right hand features eighth-note patterns with fingerings 1-2-3 and 1-2-3-4. The left hand plays chords and single notes. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at measures 2, 4, and 6.

Second system of musical notation, measures 7-12. The right hand continues with eighth-note patterns. The left hand has a more active role with eighth-note chords. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at measures 8, 10, and 12.

Third system of musical notation, measures 13-18. The right hand features sixteenth-note patterns. The left hand plays chords. Dynamics include *f*. Pedal markings with asterisks are present at measures 14, 16, and 18.

Fourth system of musical notation, measures 19-24. The right hand continues with sixteenth-note patterns. The left hand plays chords. Dynamics include *f*. Pedal markings with asterisks are present at measures 20, 22, and 24.

Fifth system of musical notation, measures 25-30. The right hand features sixteenth-note patterns. The left hand plays chords. Dynamics include *f*. Pedal markings with asterisks are present at measures 26, 28, and 30.

Sixth system of musical notation, measures 31-36. The right hand continues with sixteenth-note patterns. The left hand plays chords. Dynamics include *f*. Pedal markings with asterisks are present at measures 32, 34, and 36.

Musical score for a piano piece, featuring six systems of staves. The notation includes treble and bass clefs, key signature (three flats), and various musical markings such as dynamics (*p*, *f*, *cres.*, *dim.*, *sf*), pedaling instructions (*Ped.*), and fingerings. The piece concludes with a double bar line and a final chord.

803-3

LITTLE RED RIDING HOOD.

Waltz.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{♩} = 80$.

The musical score is written for piano and consists of five systems. The first system is in G major (one sharp) and 3/4 time. It begins with a treble staff and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system introduces a key change to D major (two sharps). The fourth and fifth systems continue in D major. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. Arrows point to specific notes, indicating they should be struck from the wrist. The piece concludes with a double bar line and a repeat sign.

1669-3

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Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The tempo is marked *p* (piano). The key signature has one sharp (F#). The time signature is 2/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line includes various ornaments and fingerings.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes. The score includes various musical notations such as beams, slurs, and fingerings. The lyrics "The Rose Tree" are written below the bass staff, aligned with the corresponding notes.

2nd time, f .

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding piano accompaniment. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment is written in bass clef. The melody features a mix of eighth and quarter notes, with some measures containing rests. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. The score is marked with various musical notations, including slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

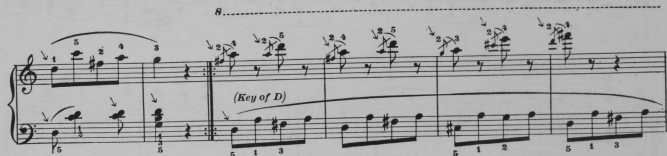
WOODLAND ECHOES.

Polka.

CARL SIDUS.

Notes marked with an arrow must be struck from the wrist.

Polka time. ♩ = 108.





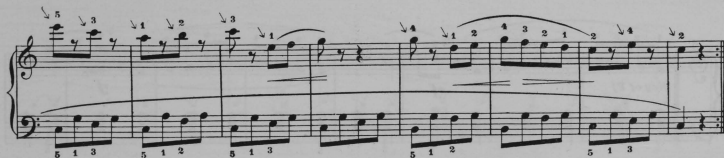


THE JOLLY SLEIGH PARTY.

Notes marked with arrow must be struck from the wrist.

CARL SIDUS.

Vivo. $\text{♩} = 100$.



Sleigh Bells.



1661-3

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4

p

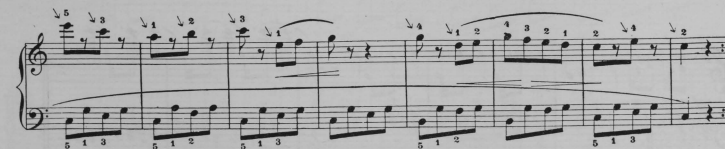
(Key of F)

f

(Key of B \flat)



(2nd time *f*)



Lucia di Lammermoor

(Donizetti.)

Carl Sidus Op. 126.

Allegro ♩ = 144.

p

599-3

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4 *larghetto* 72.

Cantabile

First system of musical notation. Treble and bass staves. Pedal points marked with "Ped." and asterisks.

Second system of musical notation. Treble and bass staves. Pedal points marked with "Ped." and asterisks.

Third system of musical notation. Treble and bass staves. Pedal points marked with "Ped." and asterisks.

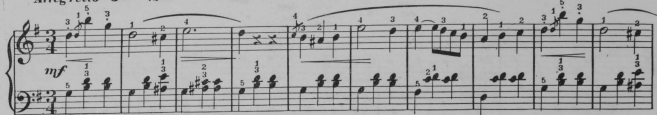
Fourth system of musical notation. Treble and bass staves. Includes markings for "rit.", "a tempo", and "cresc.".

Fifth system of musical notation. Treble and bass staves. Pedal points marked with "Ped." and asterisks.

Sixth system of musical notation. Treble and bass staves. Pedal points marked with "Ped." and asterisks.



Allegretto $\text{♩} = 72$



I Cannot Say Good Bye

3

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L. Roeckel.

Andantino $\text{♩} = 104$.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

2. wollt' der Tag ver-gin - ge nicht, Dass
1. Die Scheidungs-stun - de ist ge.komm'; Denn

a tempo. *p*

1. I know 'tis now the hour.... to part, For
2. would the day could nev - er fade, That

N.B.*P*P*P*P*P * *Ped.* * *Ped.* *

2. Nacht nicht bräch her - ein Denn A - bend.schat - ten bringt in Sicht,
1. A - bend wird's so - eb'n Doch Lie - be hat mein Herz be.klomm';

1. ev - en draw. eth nigh, But love re - bels, with. in.... my heart,
2. night could nev - er fall, For Oh, the rays of ev - en's shade,

556 - 3

N.B. The *P's* signify *Ped.*

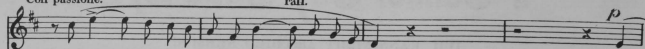
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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein!

Ich

1 Ich kann.... nicht Abschiednehm'n Ich kann.... nicht Abschiednehm'n,
Con passione. rall.

Ich



1 I can . . not say "good bye!" I can . . not say "good bye!"

A .

2 Must mo . . ments sad re. call Must mo . . ments sad re. call.

I

f colla voce. rall. con anima. dim.

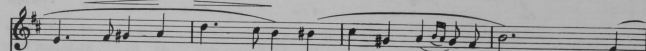
Ped. * Ped. * Ped. * Ped.*

2 hört, der Vo - gel Ves - per singt Auf je - nem Bau - me dort,

Und

1 seh den sil - bern Mond von weit Schnell him - mel.wärts.... sich heb'n,

Ach



1 far I see the sil . ver moon Swift ris - ing in..... the sky,

A .

2 hear the birds soft ves - pers sing On yon - der haw - thorn tree,

O,

cresc.

2 lei - der die Er - innrung bringt,..... Das ich von dir, von dir muss fort!

"

1 lei - der bringet er uns das Leid,..... das Leid, Dass Stunden bald ver - geh'n!

Ich

tristamente.

a tempo.

rall. *ff*

1 las! that she should come so soon..... so soon To tell us mo. ments fly I

"

2 why should they the merr'y bring!..... That I must part, must part from thee!

"

f rall. *a tempo.*

kann nicht Ab - schied neh'm'n! Ich kann nicht Ab - schied neh'm'n! Lieb Herz, ich kann nicht,⁵
 can . not say "good bye!" I can . not say "good bye!" My love I can . not,
fp dolce.

kann nicht Ab.schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab - schied neh'm'n! Ich.
 can . not say "good bye," "good bye!" I can . not say "good bye!" I
ff grandement.

kann nicht Ab.schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab.schied neh'm'n, nicht
 accel. e cresc.
 can . not say "good bye!" My love I can . not can . not say "good bye!" "good
 accel. e cresc. *ff colla voce.*

I. neh'm'n Ich neh'm'n. 2.
 .bye I bye

FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Secondo.

The musical score is written for piano and consists of two systems. The first system is marked *Tempo di Marcia* (♩ = 112) and *Secondo*. It begins with a piano introduction marked *f* (forte). The melody is primarily in the right hand, with the left hand providing harmonic support. The second system is marked *Andante* (♩ = 108) and begins with a piano (*p*) dynamic. The tempo and mood change significantly here. The score includes various musical notations such as chords, arpeggios, and dynamic markings like *f*, *p*, and *cres.* (crescendo). There are also performance instructions like *Ped.* (pedal) and *N.B. p* (Note Bene piano).

N. B. The *P* signifies *Ped.*

705 - 6

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FAUST.

Gounod.

Carl Sidus Op. 129.

3

Tempo di Marcia ♩ = 112.

Primo.

f *cres.* *leggiero.* *f* *Ped.* *♩* *Ped.* *♩* *P. Ped. 33 Ped.*

Andante ♩ = 108.

p *Ped.* *♩* *Ped.* *♩* *P. Ped. 33 Ped.*

4

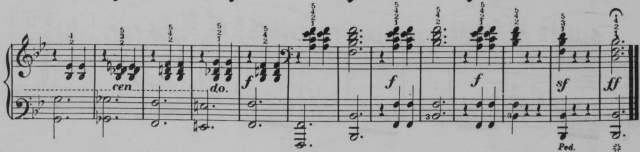
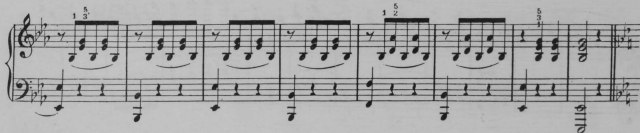
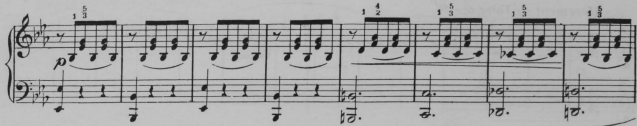
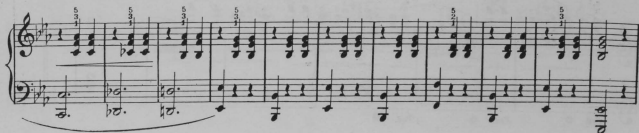
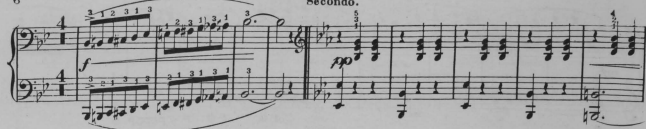
Secondo.

Musical score for the "Secondo" section, measures 1-8. The score is in 3/4 time with a key signature of one flat. It features a complex piano part with many chords and a more melodic right-hand part. Pedal markings and dynamic markings like "P" and "pp" are present.

Mouvement de Valse ♩. - 88.

Musical score for the "Mouvement de Valse" section, measures 9-16. The tempo is marked as 88 beats per minute. The score is in 3/4 time with a key signature of one flat. It features a steady piano accompaniment in the left hand and a more active right hand. Dynamic markings include "p", "mf", and "cres."

Secondo.



Primo.

Cantabile.

7

QUESTIONS FOR REVIEW.

- Question.—What are the names of the notes that represent musical sounds?
 Answer.—A, B, C, D, E, F, G—the first seven letters of the alphabet.
 Question.—How many different kinds of notes are used in music?
 Answer.—Seven: the whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note and sixty-fourth note.
 Question.—Describe the different notes.
 Answer.—A whole note has a white head, no stem and leans downward from left to right. A half note has a white head, a stem attached and leans upward, from left to right. A quarter note has a black head with stem. An eighth note has a black head, a stem and one hook. A sixteenth note has a black head, a stem and two hooks. A thirty-second note has a black head, a stem and three hooks. A sixty-fourth note has a black head, a stem and four hooks.
 Question.—When two or more eighth, sixteenth, thirty-second or sixty-fourth

- notes are presented in groups, are hooks or lines employed to designate their value?
 Answer.—In groups of two or more the value of eighth, sixteenth, thirty-second or sixty-fourth notes is usually indicated by lines instead of by hooks.
 Question.—What is a whole rest?
 Answer.—A square block hanging to the line, representing silence lasting the time of a whole note.
 Question.—What is a half rest?
 Answer.—A square block resting on the line.
 Question.—What is a quarter rest?
 Answer.—A sign resembling an "x", or the figure seven reversed.
 Question.—What is an eighth rest?
 Answer.—A character resembling the figure seven.
 Question.—Describe a sixteenth, a thirty-second and a sixty-fourth rest

LOCATION OF THE NOTES UPON THE KEYBOARD.

The note G upon the clef line in the Treble Clef represents the middle G of the piano, being the fourth G counting either from the bass (left) end, or from the treble (right) end of the keyboard.

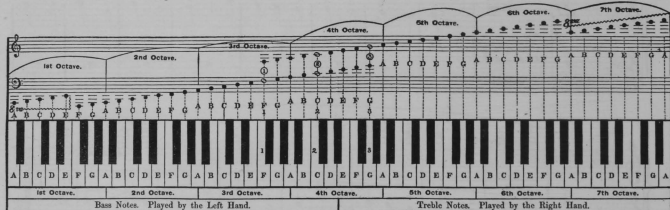
Moving from this middle G to the right, the other white keys are named in regular order as on the lines of the staff, A, B, C, D, E, F, G.

Moving from this G to the left the white keys are named in regular order as on the lines of the staff—F, E, D, C, B, A, G.

The note F on the clef line, the fourth line in the bass clef, is the third F upward from the bass (left) end of the keyboard.

The black keys derive their names from the white keys; every black key is known by two names, it is either a sharp or a flat. For example: the black key between the white keys C and D is either C sharp or D flat; the black key between the white keys D and E is either D sharp or E flat; the black key between the white keys F and G is either F sharp or G flat; the black key between the white keys G and A is either G sharp or A flat; the black key between the white keys A and B is either A sharp or B flat.

The meaning of a sharp or flat will be explained when introduced to the pupil; for the present, only the white keys are considered.



- The whole note at figure 1, on the fourth line in the bass clef, represents the clef line F.
 The whole notes at figure 2, on the first ledger line above the staff in the bass clef, and on the first ledger line below the staff in the treble clef, represents the middle C of the pianoforte and are identical.
 The whole note at the figure 3, on the second line in the treble clef, represents the clef line G. The notes in treble and bass clefs from figures 1 to 3 are identical.

QUESTIONS FOR REVIEW.

- Question.—Locate on the keyboard the key corresponding to the note G on the clef line in the Treble Clef.
 Answer.—It is the fourth G downwards from the highest G on the keyboard or the fourth G upwards from the lowest G on the keyboard.
 Question.—How are the corresponding keys of other notes upwards or downwards from the clef line G found on the keyboard?
 Answer.—Having located the key of the clef line, G, all other white keys either upwards or downwards on the keyboard correspond to the notes as they appear

- upwards or downwards upon the staff.
 Question.—Locate on the keyboard the key corresponding to the F on the clef line in the Bass Clef.
 Answer.—It is the third F upwards from the lowest F on the keyboard.
 Question.—How are the black keys named?
 Answer.—They go by two names, being either sharps or flats—hence the black key between the white key C and D is either C sharp or D flat.

BARS, MEASURES AND TIME.

BARS.

Bars are lines drawn through a staff to divide music into equal portions of time, called measures.

Bar.	Measure.	Bar.	Measure.	Double bar.

A double bar usually denotes the end of a part or piece.

TIME.

There are two kinds of time—the equal and the unequal.

Equal time.

--	--	--	--

Unequal time.

--	--	--	--

In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number and the lower figure the kind of notes that prevail in a measure.

A measure need not necessarily contain only the kind of

notes indicated by the lower figure. For example: where 2-4 is indicated, a measure may be made up either of 2 quarter notes, 4 eighth notes, or 8 sixteenth notes, etc., but whatever they are they must equal 2 quarter notes.

QUESTIONS FOR REVIEW.

Question.—What is a bar?

Answer.—A line drawn across the staff to divide music into equal portions of time.

Question.—What is the purpose of a double bar?

Answer.—To show the end of a part or piece.

Question.—How many kinds of time have we?

Answer.—Two; the equal and the unequal.

Question.—Name some of them.

Answer.—The equal: 2-4, 4-4, 4-8.

The unequal: 3-8, 3-4.

Question.—Explain the meaning of the figures.

Answer.—In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number, and the lower figure the kind of notes that prevail in a measure. A measure need not necessarily contain only the kind of notes indicated by the lower figure; for example, where 2-4 is indicated, a measure may be made up either of two quarter notes, four eighth notes, or eight sixteenth notes, etc., but whatever they are they must equal two quarter notes.

POSITION AT THE PIANO.

No. 1.



Correct position.

No. 2.



Incorrect position.

Let the pupil sit in front of the middle G of the keyboard (the G on the treble clef line) being careful to take a natural and graceful position, as shown in Cut No. 1. Do not sit too close to the piano, as such a position prevents free motion of the arms. The body should be straight, with no curve of the spine. The head should be held erect when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers. Let the arm hang loosely from the shoulder blade; then draw up the forearm to the height required, keeping all the muscles absolutely relaxed. The

forearms should be held level and the tips of the elbows should be a little in front of the body. The wrists should incline a little inwards, and should always be held loosely. The seat must be high enough to bring the lower part of the forearm very nearly on a level with the keyboard. Pupils whose feet do not reach the floor should have a stool upon which to rest the feet; this will keep the body steady. The feet must not be placed upon the pedals until their use is explained and required by the teacher. Used without proper guidance, the pedals are productive only of the most faulty playing.

QUESTIONS FOR REVIEW.

Question.—How should the pupil sit at the piano?

Answer.—In front of the middle G of the keyboard, and in a natural and graceful position.

Question.—Explain the positions of the body, the head, the arms, the forearms, the tips of the elbows.

Answer.—The body should be straight, without any curve of the spine. The head should be erect when reading from notes on the piano desk; when playing from memory, the head may be slightly bent in order to observe the fingers. The

arm should hang loosely from the shoulder blade, and then be drawn up to the height required, taking care to keep all the muscles relaxed. The forearms should be held level and the tips of the elbows should be a little in front of the body.

Question.—How should the wrists be held?

Answer.—Loosely, inclining a little inwards.

Question.—Explain the position of the feet in relation to the pedal.

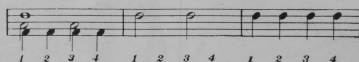
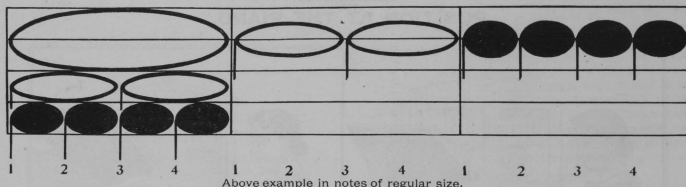
Answer.—The feet must not be placed upon the pedals until their use is explained and required by the teacher.

RELATIVE VALUE OF NOTES.

The multiplication table of notes usually given in instruction books is seldom understood by pupils of a tender age, as the relative value of notes is an abstract one and most difficult to explain. A child will readily understand that a whole apple is equal to two half apples; that if the apple be cut into two equal pieces, each piece is but half of the whole apple, etc. But, when we say a whole note is equal to two half notes, or one half note is equal to two quarter notes, or a whole note is equal to four quarter notes, the pupil is usually somewhat puzzled on account of the general resemblance the notes bear to each other. It remains with the teacher to so illustrate the relative value of the notes that

the pupil will thoroughly understand it. As an example, let the pupil suppose the notes to be visitors. A whole note pays a visit and remains while you count four; a half note pays a visit and remains while you count two, half as long as a whole note; a quarter note pays a visit and remains while you count one, i. e. half as long as a half note, etc.

The following table in which the notes are purposely enlarged will also assist the pupil. The whole note is magnified to show its equivalence to two half notes or four quarter notes; the half note is magnified to show its equivalence to two quarter notes, etc.



RELATIVE VALUE OF NOTES, CONTINUED.

The teacher will now play for the pupil the example given below until the relative value of the notes is fully impressed upon the pupil's mind. The pupil is to fully understand that all the measures in the example are equal in value, one measure being as complete as another, since each contains the same duration of time, and, that each note placed therein consumes a certain portion of the time of the measure, according to its value. When this has been understood, much will have been done towards establishing, in the beginning, correct musical time and feeling.

The pupil will observe the magnified notes on the staff B, illustrating to the eye how long the notes on the staff A are to be audible to the ear after the keys representing them have been struck.

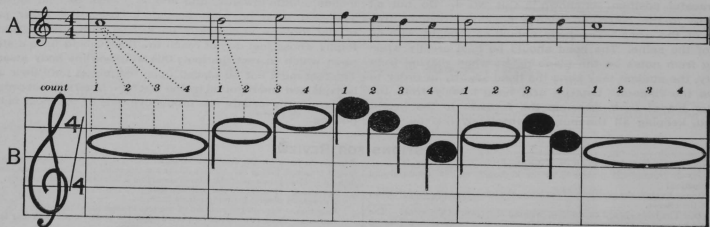
Measure 1 contains a whole note. Having struck the key representing the note on the first count (quarter) of the measure, hold it down with the finger through the second, third and fourth counts (quarters) and until the first count (quarter)

of the next measure has been reached, thus making the tone audible during the entire measure.

Measure 2 contains two half notes. Each note occupies one half of the measure. The first half note is struck on the first count (quarter) and the key is then held down until the third count (quarter) is reached, thus making the note audible during two counts (quarters), the first and the second. The second half note is struck on the third count (quarter) and held down in like manner until the first count (quarter) of the next measure is reached, thus making the note audible during two counts (quarters), the third and fourth of the measure.

The rest of the example is to be explained in a like manner to the pupil; he must fully understand the value of the notes before the next lesson is taken up.

The teacher should play the example in all kinds of time, i. e., Adagio, Andante, Moderato, Allegro, thus showing the pupil that the speed in no way effects the value of the notes. Their relative value being always the same.



CHARLEMAGNE AND MUSIC.

Charlemagne was not only an enthusiastic admirer of music, but no mean proficient, as we shall presently have evidence. He lived in an age when the impugned with music, and as far as the sacred music goes, the re-incarnation of the spirit of St. Gregory. But contemporaneous with the revival of Gregorian music, which was the inspiration, there lurked the threatening resuscitation of Greek music, which had nearly supplanted it. At the time he took up the pen, the music had degenerated into a tuneless rhapsody, without form, and void, mere hours of organized sound, which would have produced the same effect as the analysis, had not the measure been adopted. Charlemagne, who was the intention to bring about the change, lost not a moment in doing so; and the success he obtained shall be briefly related here.

In the first place, he began by establishing a school in his own palace, for the education of his children, courtiers and servants. Every available moment not given to the necessary duties of one's avocation was applied to study. Even during the hours of dining, songs were read and music sung by competent singers. At church he always sang his part in the choral service, and peremptorily insisted upon other princes who happened to be his guests to do the same. His solicitude for the education of his daughters, whom he was especially anxious to make proficient in the art, can be inferred from the fact that he had masters instruct them three hours every day.

The singing at court received more than an ordinary share of his attention, in so far that he frequently took charge of the concert, and himself. The casual guest who found himself under his ever hospitable roof was expected to contribute his share in these vocal performances, and, if he possessed the talent, was placed in the choir. His instructions to at least simulate singing. Like his musical prototype, St. Gregory, he gathered all the available material and legends of the past, and carefully transcribed and corrected, and left them an enduring memorial of his foresight and prudence. The conservation of the songs, and the conduct of himself, came down to our day, being to him and his inseparable Eginhard (Guizot "Vie de Charlemagne," quoted by Elson), his musical and literary amanuensis.

As nurseries of music, the monasteries, and, in fact, schools were attached to all cathedrals and monasteries, likewise the imperial palace, in which singing was not an every-day thing, but a religious duty. Two schools, that of Metz and Soissons, were specifically and exclusively devoted to music. To insure the permanent retention of many of his pupils, capable teachers, who he drew in part from Italy and Greece, he bestowed episcopal bishoprics and remunerative benefices upon them, thus perpetuating the schools by a system of magnificent endowments.

His labors in behalf of church music were increasing and astounding, at times calling for a keener display of diplomatic astuteness on the one hand, and aggressive tenacity on the other, than probably the most harassing political exigency. Especially the numerous variations and the variety of the chant as sung by the Romans and Franks, always political and musical variants, placed him in a most exasperating plight. Uniformity was necessary, and must be established, in order to give proper *clat* and due solemnity to the restoration he was about to effect, he appealed to Pope Stephen IV for similar aid, and requested the aid of the monuments of the Roman method of singing. He vested them with plenipotentiary powers to inaugurate and execute their mission. The Pope, to his surprise, impressed and gratified by the undertaking, in imitation of the twelve apostles, sent twelve cantors to indoctrinate the phlegmatic Franks in the mysteries of Gregorian chant. The order he emitted from the barbaric throats of these bellicose Gauls, which, says an old chronicler, with an evident tinge of racial jealousy, "rolled over rugged stones," must have had a dispiriting effect on the musical missionaries. What the apparent insuperable difficulties did not accomplish, national animosity and grudge would do. The twelve musical apostles proved recalcitrant, because Judases; and, though received with every show of respect and distinction, they were the cause of the astounding progress in civilization made by the French, they found the treacherous design (and executed it at all) of the disorganizing the chant. Thus the chaos that had the chaotic reality of Metz singing one way, Soisson another, Tours a still different one, while Paris and Treves had not even a remote similarity in the style of their music. This world, of course, be ruinous to the chant, fatal to all uniformity, pernicious to art and piety.

Charlemagne, who celebrated his birthday at Tours, and the subsequent one at Paris, discovered to his amazement and indignation the deception that had been practised upon him, and, commencing his discovery to the Pope, who summarily

recalled them, and inflicted instant and condign punishment on them.

From Pope Adrian I. he then secured the services of other singers, in whom confidence could be reposed.

The French singers, accustomed to the rugged simplicity of the Gallican music, where sonority and artistic refinement were unknown, found the task in acquiring the vocal finish, dainty grace of shading and expression, rare flexibility, birdlike trills of the Italians.

He was firm and unyielding in having all the ordinances on music scrupulously carried out. On his side, the singers seldom complied with the frequent the churches, to assure himself that the Gregorian chant was properly executed. Every cleric in his kingdom was subject to the law which made it not only advisory, but mandatory, to be thoroughly acquainted with the chant, and to sing it properly.

In his capitularies, the legal code of the law, he issued six statutes, the first of which imperative duty of using the Gregorian chant exclusively, "in order to produce unity among those acknowledging the authority of the Pope, and for the sake of the concord of the church of God."

At the schools subsequently established at Orleans, Sens, Toulouse, Dijon, Cambrai, Paris, and Lyons, were the singing and Gregorian music taught. Besides these there were smaller schools for children, where elementary instruction in psalmody, musical notation, singing, and guitar, and the pupils promoted from the first to the second grade, and the most capable then advanced to the highest grade, aside from the technical and scientific aspect of music, instruction in other branches was imparted.

At the schools the emperor himself would assist at lectures and exercises, would comment or approve the work of the scholars, and not infrequently conduct the performance in person.

It thus appeared to the cynosure of the musical world; only the most consummate artists were admitted to it, and even then did not enjoy the favor of the emperor. From the emperor, "His habit of keeping discipline was a singular one," says Rowbotham ("History of Music," p. 380), "for knowing that the practice of the choir was the most important, he took their piece of the chant with their thumb-nail on a piece of wax, and so wait carefully until their turn came, without looking at the music. He was habit to point with his finger, and with a stick, at the next who was to go on, and so compelled them all to be attentive." The imperial cough, which he used to have, never peddled him, and he effected on the singer. As soon as it was heard the singer was obliged to stop instantly, no matter if in the middle of a phrase, sentence, or word, and the singing would not be resumed until the imperial hand, with its staff, was pointed at the next who was to take up the cue.

Before the reign of Charlemagne, Gregorian music was "confined to the south of Italy and the remote island of Britain; by the time of his death, it was established as the music of civilized Europe."

Catholic Times.

That music is the youngest of the arts—hardly more than three centuries old in our full sense of the word—is a truth once more emphasized by the recent celebration, in various European cities, of the three-hundredth anniversary of the death of Orlando di Lasso, one of the first of the great composers. To the great advantage of the world, the great master wrote no fewer than 2,337 separate works, and he was, after Palestrina, the greatest composer of the sixteenth century, and one of the greatest writers of Catholic Church music of all times. He had the rare good luck of being appreciated in his own day. Albert V. and William V. of Bavaria provided him with a princely court, and he himself spent the greater part of his life, and his music was much in vogue throughout Europe. Although Flemish, he was not a German, but a native of the Netherlands, just as the English claim Handel. He was more dramatic than his contemporary Palestrina, and in his works may be found the germ of the operatic drama, and he is supposed to be one of the latest developments of the art—realistic or program music. He also introduces humorous touches by representing the various animals of the forest, and the various irritating geese and hens. He was an eclectic, inasmuch as his music unites the German, French and Italian practices of his time. Of the several celebratory feasts of the tercentenary, those of Munich and Brussels were the most noteworthy.

A committee has been formed to consider the feasibility of erecting a \$100,000 monument to St. S. Smith, author of "America." It is hoped that the movement will meet with national support.

SONG.

Dr. Bernhard Marx, the famous and learned musician, writer, and critic, in his work on "General Musical Instruction," says: "We have already said that, if possible, every one should learn music; we now pronounce our opinion more specially, that every one, if possible, should understand it. Song is man's own true peculiar music. The voice is our own peculiar conative instrument. It is much more; it is the living spirit of the human soul."

Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and perceptible in the voice, and the voice, in turn, voice, and song, as we may observe in the earliest infancy, are our first poetry, and the most faithful companions of our feelings.

If we are to have the so-called, music and speech be lovingly united, and the words be those of a true poet, then is consumed the most intimate union of mind and matter, the understanding and feeling—that combined unity in which the whole power of the human being is exhibited, and exerts upon the singer and the hearer that wonderful might of which infant nations was considered, not quite untruly, as supernatural.

Song is the most appropriate treasure of the solitary, and at the same time the most stringent and forcible bond of companionship.

Devotion in our churches becomes more edifying; the popular festivals and days of enjoyment become more animated; our social meetings more lively and intellectually joyful; our whole life, in short, becomes more elevated and cheerful by the spread of the love of song. The joy of singing among the greatest possible number of individuals. And these individuals will feel themselves more united, more intimate, more united, more largely participating in its benefits, of more worth in it, and gaining more by it, when they unite their voices in the social harmony of their friends.

To the musician, but more especially to the composer, song is an almost irreplaceable and indispensable means of expression. It is the most delicate, tender, and deepest strains of feeling from our inmost sensations. No instrument can be a substitute for the voice. It is the only one that can be said to be "in our own breast." We can have no deeper impression of the relations of sound, of the power of melody; we cannot work more effectively upon our own souls upon those of our hearers than by heartfelt song.

"Every friend of music, therefore, should sing; an active singer, and a singer of his voice should be a master of song in every branch."

SHERWOOD CONCERT CO.

The Sherwood Concert Company will give concerts this month at Mt. Pleasant, Burlington and Keokuk, Ia., and at Nevada and Hamilton, Mo. In February, the Company will give concerts at Dayton and Youngstown, O., Oil City and New Brighton, Pa., and points in Kentucky and Tennessee. Mr. Sherwood is meeting with the greatest artistic success throughout the country, and sustaining his reputation as one of the foremost pianists.

DEATH OF A ROYAL ORGANIST.

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TO SING?

BY SIR MORELL MACKENZIE

The question has often been discussed, whether a singing-teacher should necessarily be able to sing. Teachers regard this question from the first view, it would appear as though a singing-teacher who could not sing must resemble Swift's dancing-master, who was not a dancer himself, but had a strong persuasion except that he was lame. This opinion, however, is as incorrect as it would be to think that all those who would drive fast cars should be able to drive. It is not necessary that a teacher must, if he is truly, be able to sing sufficiently well that he may illustrate his instruction by example, and demonstrate to his pupils the manner in which he would like them to sing. It is not essential, though, that he be a brilliant singer; for according to my experience, many of those who have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a natural voice, he must have a good ear, and a thoroughly fine musical hearing. He must be governed by an exclusive taste, developed by the best of the world's music, and he must be able to impart the cultivation must not be restricted to his own

branch of the art, but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with unbounded patience, in order that he may be able to endure the boundlessness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud.

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